JOSQUIN'S LEGACY

THE GESUALDO SIX

OWAIN PARK

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THE GESUALDO SIX

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JOSQUIN'S LEGACY

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THE GESUALDO SIX

OWAIN PARK

THE VITAL KEY to understanding the chromatic development and compositions of Don Carlo Gesualdo (*c*1561–1613) is the time he spent at the Este court in Ferrara. Gesualdo, the 'Principe di Venosa', arrived in Ferrara for his marriage to his second wife Leonora d'Este in 1594, and it was here that he published his first two books of madrigals. Leonora's family benefited from and patronized one of the richest musical cultures in Renaissance Italy, stretching back well over a century, and one epitomized by a single year at the opposite end of the sixteenth century: the year that Josquin des Prez spent as *maestro di cappella* at the Este court between April 1503 and April 1504, having been appointed by Leonora d'Este's great grandfather, Duke Ercole I d'Este.

Taking inspiration from Josquin's 500th-anniversary year in 2021, The Gesualdo Six now explore Josquin's legacy in Ferrara, a particular destination for composers from France and the Low Countries who were dubbed the 'Oltremontani'. This album explores some of the chief musical relationships between these composers in the early sixteenth century and how these were influenced by Josquin's tenure.

Our programme begins with Johannes Ockeghem's **Intemerata Dei mater**. This five-voice setting of an obscure Marian text in three parts which pleads for the intercession of the Virgin Mary is a tour de force, showcasing Ockeghem's range of vocal textures, from dense and intricate polyphony to the use of homophony, such as that used to describe 'dulci quos nectare potas'. Here Ockeghem uses longer note values to allow for a corporate and languid approach to the text, conjuring to the singers' throats the sensations of the sweet nectar given to humankind.

When Gilles Binchois, one of the foremost composers of his generation, died in 1460, Ockeghem wrote a motet-chanson, *Mort, tu as navré / Miserere*, deploring his death. Much of Binchois's biographical information is understood primarily from this first historical example of a motet-chanson, and it is one of the earliest recorded musical deplorations: works which lament the death of someone important to the composer. In lamenting the death of Binchois, Ockeghem intentionally set himself up alongside one the most famous musicians of the early fifteenth century. Binchois's music appears in manuscripts copied in Ferrara during the mid-fifteenth century, including a simple composition based on the chant *Da pacem, Domine*.

The emotional core of our programme is centred around Josquin's **Nymphes des bois** (subtitled 'Déploration sur la mort de Johannes Ockeghem'), a beautiful and personal work which echoes Ockeghem's own deploration for Binchois, extending Ockeghem's musical 'genealogy' to Josquin—itself later continued by deploration settings for Josquin by Gombert, Jacquet of Mantua and others.

Josquin sets Molinet's *Art de rhetorique*, which employs techniques that might feel more suited to twenty-first-century French rap: 'Car Atropos, tres terrible satrappe, / A vostre Okgem, atrape en sa trape' ('Because Atropos, such a terrible satrap, / has caught your Ockeghem in her trap').

Molinet's *Nymphes des bois* is itself responding to Guillaume Crétin's significantly longer poem 'Déploration … sur le trépas de Jean Okeghem', which calls upon a host of famous composers such as Agricola, Prioris and Verbonnet to lament the passing of their 'bon père' Ockeghem. Molinet opts to mention a more select group of only four: 'Acoutrez vous d'abitz de deuil ; / Josquin, Brumel, Pierchon, Compère' ('Put on your mourning clothes; / Josquin, Brumel, La Rue, Compère').

Recent work by Dr Jeannette Jones suggests that *Nymphes des bois* could well date from 1502/3, immediately before Josquin's arrival in Ferrara from Lyon. In early sources *Nymphes des bois* is written in black notation to signify mourning, and Josquin uses the *Requiem aeternam* text as a *cantus firmus* in the tenor part, with the

THE GESUALDO SIX DURING RECORDING SESSIONS © Hyperion

chant stretched out in long notes underpinning almost all of the work. He transposes this chant, the introit for the Office of the Dead, down a step into the Phyrigian mode, giving the chant an unearthly quality. This may even be a reference to some of Ockeghem's more mysterious works, in which by writing without a musical clef he omits to specify the relationships between pitches, as in his three-part canon *Prenez sur moi*.

Loyset Compère was a Franco-Flemish composer and regular correspondent with Josquin. It is thought that he even swapped benefices with Josquin to enable him to spend his year in Ferrara. Compère's **Quis numerare queat** (which draws upon a text also set by Jacob Obrecht) was possibly written to celebrate the Treaty of Bagnolo, signed in 1484, which brought peace between Ferrara and a coalition of the Venetian and Papal states. The chant *Da pacem, Domine* appears as a canon, providing a double *cantus firmus* in all three sections in different parts—a technique employed by other composers with Ferrarese connections, extending all the way to Gesualdo over a century later.

The main Latin text is a quasi-political screed in support of peace in Italy; it is set very syllabically, giving the work momentum and a sense of inevitability. *Quis numerare*

queat closes with an extended sequence of falling thirds in the highest part, a technique thought to be archetypal of Josquin's writing, as demonstrated in the list of composers in *Nymphes des bois*. As *Quis numerare queat* is thought to predate *Nymphes des bois* by over a decade, it is possible that Compère's work provided Josquin with inspiration for his own use of the technique.

Another Oltremontani composer, Antoine Brumel was made *maestro di cappella* at Ferrara by Ercole I's heir, Duke Alfonso I, in 1506 as a waning of the plague and relative peace with Ferrara's neighbours allowed for the re-formation of a large chapel choir. Already a highly reputed musician, Brumel was also a prolific composer, and several works of his were included in songbooks presented to King Henry VIII and his wives. **Tous les regretz** is a wistful chanson based on a text set also by Pierre de La Rue and Gombert, and it forms part of a group of works called 'Regretz chansons'. Josquin wrote several of these, including the famous *Mille regretz*, and there are also instances from the other members of Molinet's circle: La Rue and Compère.

Originally ascribed to Josquin himself, it is now thought that **Absalon fili mi** was written by Pierre de La Rue, a celebrated composer at the French Court. Depicting a topic later notably tackled by Gombert, Tomkins and Weelkes, this early and astonishing setting of King David's lament for his dead son was printed in extremely low clefs, and we perform it here in that original key. Low clefs were used to indicate seriousness and gravity, similar to their use in many early fifteenth-century settings of the Lamentations of Jeremiah.

Josquin's **Illibata Dei virgo nutrix** displays perhaps a more flamboyant side to his compositional style and sets a Marian text written possibly by Josquin himself—the text of the *prima pars* forms the acrostic 'IOSQVIN Des PREZ'. *Illibata* is an intensely structured work and features extended duets which go on to combine with a *cantus firmus* of la–mi–la, a *soggetto cavato*. This technique, pioneered by Josquin and named by the Venetian music theorist Gioseffo Zarlino, involves the creation of a musical subject literally 'carved' from the vowels of a word or phrase (here from 'Maria') and turned into the pitches of Guido d'Arezzo's notational 'solmization' technique: 'Maria' → 'a i a' → 'la mi la'. Josquin also famously used this technique for his *Missa Hercules Dux Ferrarie*, presumably written during his time at Ferrara and dedicated to Duke Ercole I.

Both Antoine de Févin and his brother Robert were prolific composers, and Antoine and his fellow Oltremontano Jean Mouton are known to have been at Ferrara alongside Brumel in the 1510s. **Nesciens mater**, a reasonably rarely set Christmas antiphon, is attributed to Antoine de Févin and may have been known to Mouton, potentially inspiring his own more famous setting with an 8-*ex*-4 canon (where eight parts are produced from four notated parts performed in canon, often at a different pitch). Févin's work is highly melismatic, with a lack of textual repetition and the resulting scarcity of consonants giving the phrases a pleasingly transparent texture.

Jean Mouton's **Qui ne regrettoit** is a relatively simple but heartfelt 4-*ex*-2 canon: four voices being produced from two notated parts. Lamenting Févin's death in 1511/12, the work was published in Venice in 1520 alongside canons by Willaert and La Rue as well as *Da pacem* canons by Brumel and Prioris. More understated than Josquin's *Nymphes des bois*, Mouton's *Qui ne regrettoit* belies its visual simplicity and hints at a profound friendship between Févin and Mouton, the latter also having used this canon as the basis for his eight-voice motet *Ave Maria, gemma virginum*.

The Este family and Duke Ercole I in particular were supporters of the Ferrara-born radical preacher and sometime ruler of Florence, Girolamo Savonarola. The Duke

wrote several letters to Savonarola in 1495, as well as enacting some religious reforms in Ferrara which echoed those in Savonarola's Florence. However, Savonarola's power rapidly waned and in May 1498 he was tortured, hanged and burned by a mob in Florence's Piazza della Signoria. A gifted orator, he penned two texts from prison as he awaited his fate. The first, *Infelix ego*, is a meditation on Psalm 50 and was published in Ferrara later that year, inspiring Josquin's famous *Miserere mei, Deus*.

Savonarolan texts were very important to the Este court and they continued to be set by a series of composers with links to Ferrara and the Este family. The first to set **Infelix ego** was Adrian Willaert, another Oltremontani composer, famous for his long career as *maestro di cappella* at St Mark's, Venice. Between 1515 and his appointment at San Marco in 1527, Willaert was in the employ of various members of the Este family. Looking back to Josquin's *Miserere*, Willaert's *Infelix ego* uses a descending and ascending *cantus firmus* of *Miserere mei, Deus* high in the texture, with the words of Psalm 50 echoing in and out of focus and culminating as the other five voices join the final statement.

It is a sign of the high regard in which the Este family held courtly music that Duke Ercole I appointed Josquin to the role of *maestro di cappella* at Ferrara ahead of Heinrich Isaac in 1503, despite the now-famous letter written by the ill-fated male soprano and court spy Gian de Artiganova to Duke Ercole in 1502:

> To me he [Isaac] seems well suited to serve Your Lordship, more so than Josquin, because he is better-natured and more companionable, and he will compose new works more often. It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to, and he is asking for 200 ducats in salary while Isaac will come for 120—but Your Lordship will decide.

Esto mihi is from Heinrich Isaac's well-known *Choralis Constantinus*, which the composer wrote in the years following his unsuccessful competition with Josquin. The work draws its text from Psalm 30 , 'In te, Domine, speravi', the concluding statement of Savonarola's unfinished second meditation from prison, *Tristitia obsedit me*.

Josquin's **O virgo prudentissima** uses a double-canon *cantus firmus* of *Beata mater et innupta virgo* and is one of two settings by Josquin of a Marian text by Medici-educated polymath Angelo Poliziano. Although unlikely to have been composed during Josquin's time at Ferrara, the text of the *secunda pars* alludes to the ancient hymn *Sub tuum praesidium*, itself set by many composers with Ferrarese connections, including Brumel, Lhéritier, Willaert and Rore.

Tu solus qui facis mirabilia is often taken as a classic example of Josquin's Milanese style from the later 1400s. The work is primarily in Latin, includes several short duets and trios, and is largely homophonic. At the start of the *secunda pars*, however, Josquin again pays homage to Ockeghem by prefixing the two opening lines of text with the opening phrase of his chanson *D'ung aultre amer*.

We conclude with Jean Lhéritier's **Miserere mei, Domine**. Another Oltremontano composer found in the choir registers of Ferrara, Lhéritier employs texts from Psalms 6 and 50. Some hints at Josquin's *Miserere* are apparent in scoring and chosen text, but the work's Ferrarese connections go further: Lhéritier uses a double-canon *cantus firmus* of *Da pacem* to provide the structure of the motet, with the same altus and tenor voices echoing the canon in Compère's *Quis numerare queat*. Among Lhéritier's motets are also several settings of psalms with Savonarolan context and a parody mass on a chanson attributed to Févin. These connections start to illuminate a considerable fraternity of Oltremontani composers working in Ferrara in the decades after Josquin's stay.

GUY JAMES © 2021

Intemerata Dei mater OCKEGHEM

Guy James, Andrew Leslie Cooper, Joseph Wicks, Samuel Mitchell, Owain Park

1 Intemerata Dei mater, generosa puella, milia carminibus quam stipant agmina divum, respice nos tantum, si quid iubilando meremur. Tu scis, virgo decens, quanti discrimen agatur exulibus, passimque quibus iactemur arenis.	*Undefiled mother of God, noble maiden,* *whom with songs thousand-fold heavenly hosts do attend,* *have regard for us in such measure as through praising we deserve.* *You know, righteous virgin, how great the peril faced by exiles* *on whichever shore we are cast up.*
2 Nec sine te manet ulla quies, spes nulla laboris, nulla salus patriae, domus aut potiunda parentis, cui regina praees: dispensans omnia laeto suscipis ore pios dulci quos nectare potas, et facis assiduos epulis accumbere sacris.	*Not without you does any respite remain, no hope from labour,* *no security in our country, or ancestral home to have,* *where you, queen, command: arranging all things* *with a joyful smile you support the righteous* *whom with sweet nectar you nourish,* *and you allow the devoted to recline at the sacred feast.*
3 Aspiciat facito miseros pietatis ocello Filius: ipsa potes. Fessos hinc arripe sursum diva virgo manu, tutos et in arce locato.	*Have your Son look on the miserable with kindly eye: you are able.* *The weary seize back from here virgin with your holy hand,* *and, safe, place them under protection.*

Nymphes des bois / Requiem aeternam JOSQUIN

Guy James, Joseph Wicks, Josh Cooter, Samuel Mitchell (not 5), *Owain Park*

4 Nymphes des bois, déesses des fontaines, Chantres expers de toutes nations, Changez voz voix fort clères et haultaines En cris tranchantz et lamentations. Car d'Atropos, tres terrible satrappe, A vostre Okgem, atrape en sa trape, Vraie tresorier de musique et chief d'œuvre, Qui de trépas désormais plus n'eschappe, Dont grant doumaige est que la terre cœuvre.	*Nymphs of the woods, goddesses of the fountains,* *singers renowned across all nations,* *turn your voices most clear and high* *to piercing cries and laments.* *Because Atropos, such a terrible satrap,* *has caught your Ockeghem in her trap,* *the true treasure and masterpiece of music,* *who from death no longer escapes,* *for whom great mourning covers the earth.*
Requiem aeternam dona eis, Domine, *et lux perpetua luceat eis.*	Give them eternal rest, Lord, and let perpetual light shine on them.
5 Acoutrez vous d'abitz de deuil ; Josquin, Brumel, Pierchon, Compère, Et plorez grosses larmes d'œil ; Perdu avez vostre bon père.	*Put on your mourning clothes;* *Josquin, Brumel, La Rue, Compère,* *and weep heavy tears from your eyes;* *you have lost your good father.*
6 Requiescat in pace. Amen.	*May he rest in peace. Amen.*

JEAN MOLINET (1435–1507)
INTROIT FOR THE OFFICE OF THE DEAD

Quis numerare queat COMPÈRE

Guy James, Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

7 Quis numerare queat bellorum saeva peracta,
dampna referta malis inreparabilibus?
Censeat ipse bonus perpessus talia,
sed qui illa sibi intulerit
censeat ipse malus.
Dicat quisque quod haec nobis Deus omnia fecit,
nostris peccatis premia digna ferens.

Who is able to number the savageries committed in war,
the heaped injuries from irredeemable evils?
Let him reckon it, that good man who has suffered such things,
but the one who did these things to him,
let that bad man reckon it also.
Let each man say that God did all these things to us,
for our sins apportioning just rewards.

8 Audivit ipse tamen populi gemitus lachrymosos,
ad pacem versus, hincque miseratus ei
pacem donavit e caeli culmine tractam,
quam nec mortales sic dare sufficerent.
Ergo omnis populus nunc cum iubilo moduletur
et Domino laudes eximias referat.

He has heard, however, the lamenting groans of the people,
turned to peace, and therefore compassionate to them
peace he has granted brought from the heights of heaven,
such that mortals were not able to give.
Therefore let every people now sing with joy
and to the Lord repay exceptional praises.

9 Fundant preces Itali exorent precibus omnes,
quaequae es in terris natio funde preces ad Dominum,
ut data pax sit duratura per aevum,
ne modico laeta tempore deinde gemas,
muneris et tanti ne si sis immemor ipse lora trahat,
quare pacis habena cadat. Amen.

Let the Italians utter prayers, let all entreat with prayers,
whatever nation there be on earth utter prayers to the Lord
that peace bestowed may be enduring for ever,
lest for a moment happy you then groan,
and of such a gift be unmindful that he might take up the whip,
whereby the bond of peace might fall. Amen.

cantus firmus
Da pacem, Domine, in diebus nostris, quia non est alius
qui pugnet pro nobis nisi tu Deus noster.

Give peace, O Lord, in our time because there is no one else
who will fight for us, if not you, our God.

10 **Tous les regretz** BRUMEL

Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Owain Park

Tous les regretz quonques furent au monde,
Venez a moy quelque part que je soie.
Prennez mon cueur en sa dolleur par fonde
Et le fendes que madame le voye.

All regrets there have been in the world,
come to me wherever I may be.
Take my heart in its grief profound
and break it so my lady sees it.

11 **Absalon fili mi** LA RUE / JOSQUIN

Joseph Wicks, Josh Cooter, Samuel Mitchell, Owain Park

Absalon fili mi, quis det ut moriar
pro te, fili mi Absalon?
Non vivam ultra, sed descendam in infernum plorans.

Absalom my son, who will grant that I might die
in your place, my son Absalom?
I shall live no longer, but shall go down into hell weeping.

conflation of 2 SAMUEL 18: 33, JOB 7: 16 & GENESIS 37: 35

Illibata Dei virgo nutrix JOSQUIN

Guy James, Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

12 **I**llibata Dei virgo nutrix,
Olympi tu regis O genitrix,
Sola parens verbi puerpera
Quae fuisti Evae reparatrix
Viri nefas tuta mediatrix.
Illud clara luce dat scriptura.
Nata nati alma genitura,
Des ut laeta musarum factura
Praevaleat ymis et suave
Roborando sonos ut guttura
Efflagitent laude teque pura
Zelotica arte clament Ave.

Unsullied virgin nourisher of God,
you O mother of the Olympian king,
sole birth-giving parent of the word
who was restitution for Eve,
for the sins of man a watchful mediator.
This with clear light the scripture states.
Daughter of the son, kindly nativity,
grant that the joyous creations of the muses
might thrive here below and sweetly
strengthening sounds so that our throats
many entreat you with praise, pure one,
and with determined effort shout 'Hail'.

13 Ave virginum decus hominum
Caelique porta,
Ave lilium, flos humilium,
Virgo decora.
Vale ergo, tota pulchra ut luna,
Electa ut sol, clarissima gaude.
Salve tu sola consola amica,
'La mi la' canentes in tua laude.

Hail glory of virgins and for mankind
the gate of heaven,
hail lily, flower of the poor,
graceful virgin.
Be strong therefore, all beautiful as the moon,
as bright as the sun, most illustrious one, rejoice.
Hail to you our only companion, comfort
those who sing 'la mi la' in your praise.

14 Ave Maria, mater virtutum,
Veniae vena, ave Maria,
Gratia plena, Dominus tecum,
Ave Maria, mater virtutum.
Amen.

Hail Mary, mother of virtues,
channel of forgiveness, hail Mary,
full of grace, the Lord be with you,
hail Mary, mother of virtues.
Amen.

possibly by JOSQUIN DES PREZ (*c*1450/55–1521)

Nesciens mater FÉVIN

Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Samuel Mitchell

15 Nesciens mater virgo virum,
peperit sine dolore salvatorem saeculorum,
Ipsum regem angelorum;
sola virgo lactabat, ubere de caelo pleno.

The virgin mother, knowing no man,
gave birth without pangs to the saviour of world,
he the king of angels;
the virgin alone gave him suck with the milk of heaven.

16 Virgo hodie fidelis etsi verbum
genuit incarnatum virgo mansit
et post partum quam laudantes omnes dicimus:
Benedicta tu in mulieribus. Amen.

The faithful virgin today bore the word
incarnate and a virgin remained
even after childbirth, whom we all praise saying:
'Blessed are you among women.' Amen.

17 **Qui ne regrettoit** MOUTON

Guy James, Joseph Wicks, Michael Craddock, Samuel Mitchell

Qui ne regrettoit	*He who did not mourn*
Le gentil Févin	*the gentle Févin*
Bien villain seroit :	*must surely be a rogue:*
Tres habile estoit,	*he was very able,*
Si doux et begnin	*so charming and kind*
Dont en nostre en droit	*that—as it is our duty—*
Prions de cueur fin	*we pray with all our heart*
Qu'en paradis soit,	*that he might be in paradise,*
Ou souvent pensoit	*where often he aimed*
Parvenir en fin.	*to go at his end.*

possibly by JEAN MOUTON (before 1459–1522)

Infelix ego WILLAERT

Guy James, Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

18 Infelix ego, omnium auxilio destitutus,	*Unhappy am I, deprived of all succour,*
qui caelum terramque offendi.	*who have offended against heaven and earth.*
Quo ibo? quo me vertam?	*Where shall I go? Where shall I turn?*
ad quem confugiam? quis mei miserebitur?	*To whom shall I flee? Who will have pity on me?*
Ad caelum oculos levare non audeo,	*I dare not lift my eyes to heaven, against which*
quia ei graviter peccavi; in terra refugium	*I have grievously sinned; on earth I find*
non invenio, quia ei scandalum fui.	*no refuge, for I have become an outrage to her.*
Quid igitur faciam? desperabo? Absit.	*What then shall I do? Shall I despair? Let it not be.*
Misericors est Deus, pius est salvator meus.	*Merciful is God, loving is my saviour.*
Solus igitur Deum refugium meum;	*Therefore God alone shall be my refuge;*
ipse non despiciet opus suum,	*he will not despise the work of his hands,*
non repellet imaginem suam.	*will not reject his own image.*
19 Ad te igitur, piissime Deus, tristis ac moerens	*To you then, most holy God, sad and sorrowing*
venio, quoniam tu solus spes mea,	*I come, for you alone are my hope,*
tu solus refugium meum.	*you alone are my refuge.*
Quid autem dicam tibi, cum oculos levare non	*But what shall I say to you, since I dare not raise*
audeo? verba doloris effundam,	*my eyes? I shall pour out words of sorrow,*
misericordiam tuam implorabo, et dicam:	*I shall plead for your mercy and shall say:*
Miserere mei, Deus,	Have mercy on me, O God,
secundum magnam misericordiam tuam.	according to your great mercy.

GIROLAMO SAVONAROLA (1452–1498)
after PSALM 50

Esto mihi ISAAC

Guy James, Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

20 Esto mihi in Deum protectorem, et in locum refugii, ut salvum me facias: quoniam firmamentum meum et refugium meum es tu; et propter nomen tuum dux mihi eris, et enutries me.	*May for me in God there be protection* *and a place of refuge, so that you might make me safe:* *for my foundation and my refuge are you;* *and for your name's sake will you lead me and nourish me.*
21 In te, Domine, speravi, non confundar in aeternum: in iustitia tua libera me.	*In you, Lord, have I trusted, let me never be ashamed:* *in your righteousness release me.*

INTROIT AT MASS ON THE SUNDAY BEFORE ASH WEDNESDAY
PSALM 30: 2–5

O virgo prudentissima JOSQUIN

Guy James, Andrew Leslie Cooper, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

22 O virgo prudentissima, Quam caelo missus Gabriel Supremi regis nuntius Plenam testatur gratia.	*O virgin most wise,* *whom sent from heaven Gabriel* *the supreme king's messenger* *avowed to be full of grace.*
Te sponsam factor omnium, Te matrem Dei Filius, Te vocat habitaculum Suum beatus Spiritus.	*You as his bride does the maker of all things,* *you as his mother does the Son of God,* *you as his dwelling does* *the blessed Spirit invoke.*
Tu stella maris, diceris, Quae nobis inter scopulos Inter obscuros turbines Portum salutis indicat.	*You as star of the sea are known,* *who for us between rocks* *between dark whirlpools* *points to the harbour of safety.*
Per te de taetro carcere Antiqui patres exeunt. Per te nobis astriferae Panduntur aulae limina.	*Through you from foul prison* *our forefathers escaped.* *Through you for us are* *the doors of the star-bedecked palace opened.*
cantus firmus Beata mater et innupta virgo, gloriosa regina mundi, intercede pro nobis ad Dominum.	*Blessed mother and unwed virgin,* *glorious queen of the world,* *intercede for us with the Lord.*
23 Audi virgo puerpera, Et sola mater integra, Audi praecantes quaesumus, Tuos Maria servulos.	*Hear, birth-giving virgin* *and sole mother inviolate,* *hear our prayers we beg,* *your servants, Mary.*

Beata mater et innupta virgo,
Repelle mentis tenebras,
Disrumpe cordis glaciem.
gloriosa regina mundi,
Nos sub tuum praesidium
Confugientes protege.
intercede pro nobis ad Dominum.
Alleluia.

Blessed mother and unwed virgin,
Drive darkness from the minds,
shatter ice from the heart.
glorious queen of the world,
We who to your protection
flee, keep safe.
intercede for us with the Lord.
Alleluia.

ANGELO POLIZIANO (1454–1494)

Tu solus qui facis mirabilia JOSQUIN
Guy James, Andrew Leslie Cooper, Josh Cooter, Samuel Mitchell

24 Tu solus qui facis mirabilia,
tu solus creator, qui creasti nos,
tu solus redemptor, qui redemisti nos
sanguine tuo pretiosissimo.
25 Ad te solum confugimus, in te solum confidimus,
nec alium adoramus, Jesu Christe.
26 Ad te preces effundimus, exaudi quod supplicamus,
et concede quod petimus, rex benigne.

You alone who do wondrous things,
you alone are the creator, who created us,
you alone are the redeemer, who redeemed us
by your blood most precious.
To you alone we flee, in you alone we trust,
and no other do we adore, Jesus Christ.
To you we pour out prayers, hear what we ask,
and grant what we seek, kind king.

27 D'ung aultre amer, nobis esset fallacia:
d'ung aultre amer, magna esset stultitia et peccatum.
28 Audi nostra suspiria, reple nos tua gratia,
O rex regum, ut ad tua servitia
sistamus cum laetitia in aeternum.

To love another would be for us falsehood:
to love another would be great stupidity and sin.
Hear our sighs, fill us with your grace,
O king of kings, so that at your service
we might be placed with joy for ever.

Miserere mei, Domine LHÉRITIER
Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

29 Miserere mei, Domine, quoniam infirmus sum:
sana me, Domine,
quoniam conturbata sunt omnia ossa mea.
Et anima mea turbata est valde:
sed tu, Domine, usquequo?

Have mercy upon me, Lord, for I am weak:
heal me, Lord,
for all my bones are troubled.
And my soul also is greatly troubled:
but, Lord, how long?

30 Ne proiicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.

Cast me not out from your presence,
and take not your holy spirit from me.
Give me the joy of your salvation,
and sustain me in a willing spirit.

cantus firmus
Da pacem, Domine, in diebus nostris.

Give peace, O Lord, in our time.

PSALM 6: 3–4; PSALM 50: 13–14

The Gesualdo Six

The Gesualdo Six is an award-winning British vocal ensemble comprising some of the UK's finest consort singers, directed by Owain Park. Praised for their imaginative programming and impeccable blend, the ensemble formed in 2014 for a performance of Gesualdo's *Tenebrae Responsories* in Cambridge and has gone on to perform at numerous major festivals across the UK, Europe, North America and Australia. Notable highlights include a concert as part of the distinguished Deutschlandradio Debut Series in 2018, and collaborations with the Brodsky Quartet, London Mozart Players, Luxmuralis, William Barton and Matilda Lloyd.

The ensemble integrates educational work into its activities, holding regular workshops for young musicians and composers. The Gesualdo Six has curated two Composition Competitions, with the 2019 edition attracting entries from over three hundred composers around the world. The group has recently commissioned new works by Joanna Ward, Kerensa Briggs, Deborah Pritchard, Joanna Marsh and Richard Barnard, alongside *coronasolfège for 6* by Héloïse Werner.

Videos of the ensemble performing a diverse selection of works filmed in Ely Cathedral have been watched by millions online. The group released their debut recording *English Motets* on Hyperion Records in early 2018 to critical acclaim, followed by a festive album of seasonal favourites in late 2019 (*Christmas*) and an album of Compline-themed music, titled *Fading*, which was named Vocal & Choral Recording of the Year 2020 by *Limelight Magazine*.

GUY JAMES, ANDREW LESLIE COOPER countertenor
JOSEPH WICKS, JOSH COOTER tenor
MICHAEL CRADDOCK baritone
SAMUEL MITCHELL, OWAIN PARK bass

Owain Park

Owain Park was born in Bristol in 1993. As well as directing The Gesualdo Six, he maintains a busy schedule of conducting projects with ensembles including the BBC Singers, Academy of Ancient Music and London Mozart Players. He is also the Musical Director of Cambridge Chorale.

Owain's compositions are published by Novello and have been performed internationally by ensembles including The Tallis Scholars and Aurora Orchestra. While at Cambridge University, he studied orchestration with John Rutter before undertaking a master's degree in composition.

Owain is a Fellow of the Royal College of Organists (FRCO) and was awarded the Dixon Prize for Improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. He was a Tenebrae Associate Artist for two seasons, and he has worked with ensembles such as The Sixteen, the Gabrieli Consort and Polyphony.

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left to right ANDREW LESLIE COOPER, GUY JAMES, JOSEPH WICKS, JOSH COOTER, SAMUEL MITCHELL, OWAIN PARK © Hyperion

Also available from The Gesualdo Six

English Motets
CDA68256
works by Byrd, Cornysh, Dunstaple, Gibbons, Morley, Parsons, Sheppard, Tallis, Taverner, Tomkins & White

'The vocal quality is very fine, not to say superb' (*Gramophone*) 'It's all exquisitely done, collegiate smoothness and blend to the fore … Weavers of rich and plangent tapestries, The Gesualdo Six meld style and substance with beguiling sure-footedness. An auspicious debut' (*BBC Music Magazine*)

Christmas
CDA68299
works by Bach, Daley, Frances-Hoad, Handl, Harvey, Hassler, Holst, Kirkpatrick, Park, Pierpont, Praetorius, Rathbone, Rutter, Tallis & Vaughan Williams

'An elegant blend of old and new' (*BBC Music Magazine*) 'A delightful and informative listening experience—and a thoughtful stocking filler!' (*Choir & Organ*) '[The Gesualdo Six] are *so* musical, *so* sensitive; we see straight through to the text … It really is miraculous!' (*BBC Record Review*)

Fading
CDA68285
works by Blok-Wilson, Byrd, Gesualdo, Gombert, Hildegard, Lobo, Marenzio, Marsh, Park, Rimkus, Seers, Tallis, Tormis & Tye

'Ingeniously programmed and impeccably delivered … The Gesualdo Six are the real deal. Far from fading, they're just coming into focus' (*Gramophone*) '*Fading* is, happily, a triumph on multiple fronts … these performances are superb: precision, warmth, power and delicacy united in an utterly beguiling whole' (*Limelight*, Australia)

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Recording Producer ADRIAN PEACOCK
Booklet Editor TODD HARRIS
Executive Producer SIMON PERRY
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